

Spring 3-2-2001

The East Winds Quintet

Lehigh University Music Department

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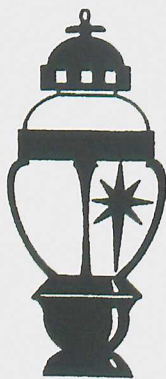
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*Lehigh University Music Department
presents*

The East Winds Quintet

Robin Kani, *flute*

David Diggs, *oboe*

Christopher Di Santo, *clarinet*

Ping Liang, *bassoon,*

Paul LaFollette, *horn*

with special guest artist

Elaine Chew, *piano*

Friday, March 2, 2001

8:00 PM

Baker Hall

Zoellner Arts Center

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Assistant Professor - William Warfield

Lecturers - Eugene Albuлесcu, David Diggs

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Harrison, Carter Henry, Mark Hulsebos, John Ilika, Laura

Johnson, Vic Juris, Robin Kani, Paul LaFollette, Marko Marcinko,

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PROGRAM

Quintet in E \flat Major, Op. 88, No. 2

Lento-Allegro moderato

Scherzo (Allegro)

Andante grazioso

Finale (Allegro molto)

Antoine Reicha

(1770 - 1836)

Quartet in C Major for Woodwinds

Allegro moderato

Andante

Allegro vivace e leggermente

Arthur Berger

(b. 1912)

-Intermission-

Partita for Wind Quintet

Introduction and Theme

Variation

Interlude

Gigue

Coda

Irving Fine

(1914 - 1962)

Sextet for Piano and Wind Quintet

Allegro vivace

Divertissement

Finale

Francis Poulenc

(1899 - 1963)

Elaine Chew, piano

PROGRAM NOTES

The instrumentation for the woodwind quintet became established somewhere around 1800, growing out of the instrumentation of the imperial *Harmoniemusik* of the Vienna court of Joseph II. The new combination took advantage of technical improvements to the instruments and made it possible to transfer the principles of Haydn's string quartet writing to chamber music for winds. The first composers were Antonio Rosseti and C.M. Cambini, but it was not until the twenty-four quintet compositions of Antoine Reicha appeared that the musical genre became firmly established. The form would then remain dormant until 1922 when Paul Hindemith and Carl Nielsen rediscovered the possibilities for expression in the woodwind quintet. Since that time many important composers have created music for this instrumentation.

Antoine Reicha (1770-1836) was born in Prague. Orphaned at the age of ten months, he was raised first by his grandfather and then his uncle. His early musical influences are to be found in Bonn where he played flute and violin in the Hofkapelle alongside Beethoven and C.G. Neefe, who may have given composition lessons to Reicha and Beethoven. Reicha moved to Paris in 1799 hoping for operatic success, but two years later moved to Vienna. In Vienna, Reicha renewed his friendship with Beethoven and also became friends with Haydn and studied composition with Salieri. There is some evidence that Reicha's works on the fugue may have influenced changes in Beethoven's style, especially the Variations, op. 35.

Reicha returned to Paris in 1808 and in 1818 was appointed professor of counterpoint and fugue at the Conservatoire. He wrote one of the first textbooks on harmony using examples written expressly for the text. Among the composers who sought him out as a teacher were Berlioz, Gounod, Liszt and Franck. His works include a number of operas, sacred and secular choral works, symphonies, overtures and concertos, but it is his chamber music for winds, and particularly the quintets, that have marked Reicha's success. The twenty-four quintets for woodwinds are formally patterned after the symphony of the Mannheim school and show a refined sense of instrumental color. The first movement of the Quintet in E \flat Major is a modified sonata form and features a quote from Beethoven's horn

sonata. The second movement is a minuet with two trios, followed by a theme with four variations. The third movement particularly demonstrates Reicha's command of contrapuntal technique. The quintet ends with an irrepressible finale in rondo form.

The lives of Arthur Berger (b. 1912) and Irving Fine (1914-1962) display numerous similarities. Both were students of Walter Piston at Harvard and Nadia Boulanger in Paris, both men were influential music critics, both were categorized as belonging to the Stravinskian neo-classical school at some point in their compositional careers, and both taught at Brandeis University. And yet with all these similarities, their music speaks with a special individuality in style and character.

Berger's Quartet in C Major is the result of studying with Darius Milhaud in California and was commissioned by the San Francisco Symphony Orchestra in 1941. The work displays a fine sense of melody utilizing wide skips, and the voicing of the quartet is generally openly spaced, which gives the work a sense of lightness. The Partita (1948) by Fine utilizes the diminution and augmentation of the melodic line to great advantage. Tonal colors and a strong rhythmic pulse also play an important role in the composition. Movements one and two are played as one, as are movements three and four.

Francis Poulenc (1899-1963) is perhaps best known for his vocal works, but he also wrote a great deal of piano music, much of it from the 1930s. The Sextet dates from 1932-39 and is one of his most popular chamber music works. Born into a wealthy family, Poulenc was at home in artistic and intellectual circles, as well as Parisian society, and through his friendship with other young composers of the time (Milhaud, Auric, Honegger, Tailleferre and Durey), became a member of the group known as "Les Six." He was somewhat uncomfortable writing for strings, but it is in his works for winds that Poulenc's musical ideas blossom. Of the Sextet Henri Hell wrote, "The Sextet is marvelously written for the wind instruments it uses. Each of them plays its part with airy perfection, in its most favorable register, where its voice is most comfortable, most effective and most expressive. From the point of view of technique alone, the Sextet is a success of rare quality."

ABOUT THE ARTISTS

The East Winds Quintet was formed by the wind faculty of Lehigh University as a vehicle and outlet to perform not only the important literature of the woodwind quintet, but also wind chamber music utilizing the various possibilities of instrumentation within the quintet.

Robin Kani, flutist, has been described by the *New York Times* as an artist with "professional aplomb as well as technical authority, who played with complete assurance and accuracy." A graduate of the Interlochen Arts Academy and the University of Michigan, Ms. Kani completed her musical studies at the Juilliard School of the Performing Arts, receiving her master of Music degree studying with the renowned flutist Samuel Baron.

Ms. Kani made her debut at Carnegie Recital Hall after winning the Artists' International Chamber Music Award. She has performed at Carnegie, Alice Tully, and CAMI Halls in New York, at the Kennedy Center in Washington, D.C., and has been heard as recitalist and chamber musician in live broadcasts over National Public Radio. She recently recorded Villa-Lobos' renowned work *The Jet Whistle* for flute and cello. Presently, she is raising funds for the renovation of the oldest Baroque Theatre in the world, which is located in Cesky Krun-dov, Czech Republic. Ms. Kani is flute soloist in The Bethlehem Bach Choir recordings of the *Mass in B Minor* and *Christmas Oratorio*. She will appear as soloist with The Bach Choir of Bethlehem in Philadelphia, Washington and New York. Currently, Ms. Kani is principal flutist of the Bethlehem Bach Festival Orchestra, Lehigh Valley Chamber Orchestra, and Pennsylvania Sinfonia Orchestra, and has appeared in performance throughout the Eastern United States, Mexico, Germany, Spain and the Czech Republic. She serves on the faculties of Lehigh University and Moravian College in Bethlehem, Pennsylvania.

David Diggs, oboist, joined the Lehigh University faculty in 1998 as director of the Wind Ensemble and teacher of harmony and oboe. A woodwind specialist, he is active in New York City where he regularly performs with the NYC Ballet Orchestra and the Carnegie Trio. He has also performed with the New York Philharmonic, NYC Opera Orchestra, the Moiseyev Russian Ballet, the Goldman Memorial Band and in numerous Broadway shows. He has appeared as soloist with such notable figures as Frank Sinatra, Tony Bennett, Isaac Hayes,

Yanni, Johnny Mathis and Jerry Herman, and was a guest artist on *Saturday Night Live*.

Mr. Diggs received a Masters degree from Stony Brook, where he studied with members of the New York Woodwind Quintet, most notably Ronald Roseman (oboe), Samuel Baron (flute) and Arthur Weisberg (bassoon). Previously a member of the Zelenka Quintet, he has toured the United States with Ransom Wilson's Virtuosi Wind Quintet of New York.

Paul S. LaFollette III, french hornist, joined the Lehigh University Music Department in 1999. A native of Philadelphia, he enjoys a varied performance schedule of both chamber music and orchestral repertoire. He regularly performs with Concerto Soloists of Philadelphia, the city's premiere chamber orchestra, and holds the position of Principal Horn with the Haddonfield Symphony. Mr. LaFollette also recently spent a season as Principal Horn of the Symphony Orchestra of the State of Mexico in Toluca, Mexico. He has performed chamber music with such artists as Martha Argerich, Evgeny Kissin, and Mischa Maisky, and has played principal horn under the baton of James Levine with the UBS Verbier Festival Orchestra in Switzerland. Mr LaFollette received his B.A. in French Horn Performance from the Curtis Institute of Music, where he was a student of Myron Bloom and Barry Tuckwell.

Ping Liang, bassoonist, received his Bachelor of Music from Shanghai Conservatory. He received the Master of Music degree from the Hochschule für Musik in Würzburg, Germany. His teachers in the United States include Loren Glickman at the Juilliard School in New York, Ronald Tyree at Iowa University and Bernard Garfield at Temple University. In addition to being a fellow at Tanglewood, his performance posts include the Haddonfield Symphony, Pottstown Symphony and the Bay-Atlantic Symphony. He has also been a substitute bassoonist with the Philadelphia Orchestra and the Delaware Symphony.

Christopher DiSanto, a native of Columbus, Ohio, is an adjunct faculty member at Moravian College, Lehigh University and West Chester University. He is the principal clarinetist of the Bay-Atlantic Symphony (NJ), a position he has held since 1991.

Christopher maintains an active freelance career as a chamber and orchestral musician in the Delaware and Lehigh valleys, performing with groups that include Vox Amadeus Ensemble and the

Lehigh Valley Chamber Orchestra. As a participant in summer music festivals in North America and Europe, he has been an Artist-in-Residence at the Banff Centre in Canada, a member of the AIMS Festival Orchestra in Graz, Austria, and the Grand Teton Seminar Orchestra in Wyoming. He has published articles in *The Clarinet*, the official journal of the International Clarinet Association, and the *International Alliance for Women in Music Journal*.

Christopher earned his Doctor of Musical Arts degree from Temple University, where he held a Conwell Fellowship and was elected to Who's Who Among Students in American Universities and Colleges. His dissertation topic was "Improvisatory Affect in Selected Unaccompanied Clarinet Works of Meyer Kupferman." He holds a Master of Music degree in performance from the University of Illinois and a Bachelor of Music Education degree from Ohio State University. His clarinet teachers include Anthony Gigliotti, Alan Hacker, Donald E. McGinnis, and Robert Titus.

Born in Buffalo, NY, Elaine Chew, pianist, grew up in Singapore, which is also where she began her piano career. She has appeared twice as soloist with the Singapore Symphony Orchestra, more recently upon the invitation of the President of Singapore in 1998. The *Singapore Straits Times* said this of her playing: "Whether dispatching chordal thunder, sprinting through scintillating virtuoso runs with sparkling fingerwork, or whispering tender poetry, she embraced all with panache, entertaining aplomb and an acute sense of wit, revealing herself as a real minx, coy but full of flair." As a chamber musician, Chew has appeared twice at the Rockport Chamber Music Festival, and with musicians David Deveau, Marcus Thompson, Andres Diaz, Janna Baty and Jan Muellen.

A proponent of new music, Chew has premiered works by John Harbison, Chen Yi, Peter Child, Eric Sawyer and Jose Elizondo. As a recording artist, she has collaborated on two projects with composer Peter Child, who has also written a set of piano pieces for her based on Chinese and Malay songs from her childhood. Chew holds Fellowship and Licentiate diplomas (FTCL, LTCL) from Trinity College, London, a BAS in Music (distinction) and Computational Mathematics (honors) from Stanford University, and an SM and PhD in Operations Research from the Massachusetts Institute of Technology. She has studied piano primarily with David Deveau, James Goldsworthy and Ong Lip-Tat. She is currently a Visiting Assistant Professor in the Department of Industrial and Manufacturing Systems Engineering at Lehigh, and her research interests are in Computational Music Cognition.

UPCOMING MUSIC DEPARTMENT EVENTS

Sunday, March 4 3:00 PM

Heather Schmidt, *piano* plays the Schumann Sonata in F# and her own Chaconne

Sunday, March 4 7:00 PM

Senior Recital: Nick Mathers, *percussion*

Thursday, March 8 4:00 PM

Junior Recital: Jessica Brams-Miller, *soprano* and **Martin Utreras**, *piano*

Saturday, March 24 3:00 PM

Choral Festival: Area High Schools and the Overtones; three area high schools come to campus for adjudication and a performance

Saturday, March 24 8:00 PM

Lehigh University Choir: From Moscow to Berlin
Steven Sametz, *director*

Sunday, March 25 3:00 PM

LUVME (Lehigh University Very Modern Ensemble);
contemporary music by or about Koreans
Paul Salerni, *director*

Sunday, March 25 7:00 PM

Senior Recital: Michelle Asadourian, *soprano*

Tuesday, March 27 7:00 PM

Junior Recital: Jeffrey McDermott, *baritone*, **Tae Sakamoto**, *piano*

Saturday, March 31 8:00 PM

Lehigh University Chamber Orchestra:
Strauss: Till Eulenspiegel arranged for quintet,
Respighi: Ancient Airs and Dances Suite 3; Haydn: Symphony No. 104 ("London"); Bach: Concerto for Violin in A Minor
Paul Hsun-Ling Chou, *director*, **Jeffrey Plotnick**, *violin*

Saturday, April 7 Time TBA

Lehigh Valley Chamber Orchestra "Millennium"
Project: Read-through of student works

Sunday, April 8 3:00 PM
Symphonic Band: popular band works

Sunday, April 8 7:00 PM
Senior Recital: Sue Glod, french horn

Tuesday, April 10 7:00 PM
Junior Recital: Tommy Gamarello, tenor
Liz Ruch, mezzo-soprano

Saturday, April 21 8:00 PM
Lehigh University Philharmonic Orchestra:
Czech music: Smetana: The Moldau; Dvořák: New
World Symphony; winner of Fourth Annual Concerto
Competition; Paul Hsun-Ling Chou, director

Thursday, April 26 8:00 PM
Lehigh University Jazz Band and
Improvisational Workshop;
Bill Warfield, director

Friday, April 27 8:00 PM
Lehigh Valley Jazz Rep Orchestra:
Le Jazz Hot; featuring Dave Liebman and
Vic Juris; Bill Warfield, director

Sunday, April 29, 3:00 PM
Lehigh University Jazz Ensemble;
Bill Warfield, director

Friday, May 4 8:00 PM
Saturday, May 5 8:00 PM
Lehigh University Choral Arts: Stepping
into the Beyond; featuring the Poulenc Gloria,
Ravel Tzigane, and a new work by Steven
Sametz, director; with Paul Chou, violin

Sunday, May 6 3:00 PM
Lehigh University Wind Ensemble:
Winds of Change; David Diggs, director

Sunday, May 6 7:00 PM
Senior Recital: David Hull, trumpet

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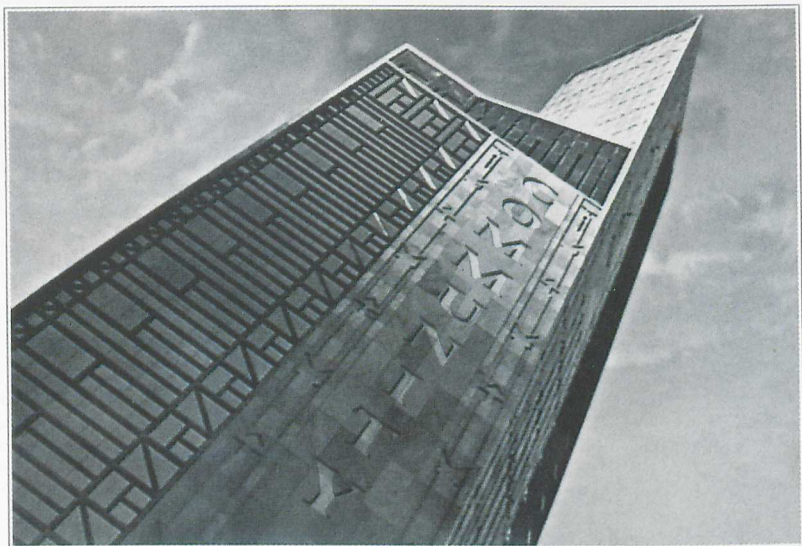
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